The average feature screenplay, traditionally, is between 95 and 125 pages long.

8 1/2" x 11" white 3-hole punched paper.
Courier 12 font.
A page number appears in the upper right hand corner (in the header). No page number is printed on the first page.
The top and bottom margins are between .5" and 1". The left margin is between 1.2" and 1.6". The right margin is between .5" and 1".
One script page in Courier 12 should roughly average 1 minute of onscreen film time.

Scene Heading are aligned flush left (which we learned is about 1.5" from the edge of the paper) and are rarely long enough to reach the page margin.

The Scene Heading is written in ALL CAPS. Use a period after the INT. or EXT., a hyphen between the other elements of the Slugline.

The Scene Heading, sometimes called Slugline, tells the reader of the script where the scene takes place. Are we indoors (INT.) or outdoors (EXT.)? Next name the location: BEDROOM, LIVING ROOM, at the BASEBALL FIELD, inside a CAR? And lastly it might include the time of day - NIGHT, DAY, DUSK, DAWN... information to "set the scene" in the reader's mind.

The Slugline can also include production information like CONTINUOUS ACTION, or ESTABLISHING SHOT or STOCK SHOT. Here are examples of Scene Headings:

Action runs from left to right margin, the full width of the text on the page, the same as the Scene Heading. Text is single-spaced and in mixed case.

When you introduce a speaking character for the first time, you should put the name in all caps.

The ACTION or Description sets the scene, describes the setting, and allows you to introduce your characters and set the stage for your story. Action is written in REAL TIME.

Every moment in a screenplay takes place NOW. Use the active voice (a window slams shut) not the passive voice (a window is slammed shut).

Keep your paragraphs short... don't let them go on and on over 4 or 5 lines. The reader may scan long action paragraphs without really reading them.

Avoid a compulsion to write camera angles and shots. If you must emphasize some shot, write it on a single line. Angles and shots are the domain of the director an will likely be added in the Shooting Script.

The CHARACTER NAME is formatted in uppercase letters and indented 3.5" from the left margin.

A character name can be an actual name (JOHN) or description (FAT MAN) or an occupation (DOCTOR). Sometimes, you might have COP #1 and then COP #2 speaking. It is okay to identify the speaking parts like this, but actors will like you more if you personalize their part with a name. Try to be consistent.

DIALOGUE margin is indented 2.5" from the left margin. A line of dialogue can be from 30 spaces to 35 spaces long, so the right margin is a bit more flexible, usually 2.0" to 2.5".

DIALOGUE rules apply when anyone on screen speaks. During a conversation between characters. When a character talks out loud to himself... even be when a character is off-screen and only a voice is heard

Great dialogue is a window into the soul of your character. It sounds real... It's conversational. The audience feels like a fly on the wall, hearing natural interplay between characters. Great dialogue may use common language but express great passion, and even become a catch phrase in popular culture, as the line from Clint Eastwood's Dirty Harry Callahan "Go ahead. Make my day."

It's not a bad idea to read your dialogue aloud to see how it really sounds. If you have a difficult time reading a line, it may not be good dialogue. You'll definitely be able to tell if you organize a reading of your script and hear it that way (best with professional actors, like they do in Hollywood and on Broadway).

Real rebellion involves eliminating the notion of identity: you don't bind yourself by an identity. You do what you want when you want to do it at that time, independent of whatever you've thought in the past.

What if the child has a "loving" family instead of an abusive one, but that still means that he's being abused? You can include heavy abuse through the eyes of his friend/s.

"Love by any other name"
LBAON
Lovebound
Or, what about "Boundless Love", to mean that their love is not restrictively bounded by relationships (like what marriage does)?

The beauty in the romantic relationship between a ten-year-old boy and a thirty-year-old man.

My script is a slow downbeat drama with a genuine social commentary.

It would be very inexpensive to produce.

There will be no music. Music should not set mood: dialogue should.

There will be no text on the screen. There will be no credits.

There will be no humor. This should be completely solemn.

(No, it's not at all pornographic. And it isn't satirical. Nor metaphorical. Take it for what it is.)

It's contrived for the ending to be filled with death. The ending should end on a perfunctory note. That's infinitely more depressing than death.

Characters:

10-year-old
10-year-old's friend
Pedophile
Goth group
10-year-old's sister
10-year-old's father

Two kids observing group of either goths, emos, or something like that. Discussing how cool they are.
Scene where the kids approach the goths.
Kid's friend tells him that he's going to run away.
10-year-old hears about his friend who ran away.
The kid tried doing something that an adult would have done, but was unable to because he was a kid.
Eventually, the kid is found frozen to death, or something like that.
Kids are playing together in some place.

Kid either goes to place where pedophile is, or happens to come across him in public.
Scenes where the kid talks to the pedo many times about his life. The pedo helps him.
The pedophile either gets killed or goes to prison.

Kid with the pistol laying back on his bed while cocking and clicking his pistol while listening to his father yelling condemning his sister who's in a relationship with a boy.
Scene where the kid finds out about a familicide.

Intermittent church scenes.

The news playing, reporting about incidents.
One could be a familicide.
One could be about internet predactors.
One could be about a suicide.
One could be about the government.

Scenes where the child is talking to his sister.

Scenes where the child is talking to others in the cafeteria.

Scene where the goths tell the kids that one of their members had commited suicide.
"They gave us an assembly about bullying. They should look at themselves."
Scene where the goths talk about the familicide.
The goths tell the kid to talk to one of the goths. He does. They walk together talking about what the difference between humans and animals is. They stop in an alley or something. The goth finally explains that it's the will to die, and hands him a small pistol, telling him to do what he considers best.
Scene where the kid is following two of the goths, male and female, walking with them to somewhere.

They facetiously act as if they're parents, planning the life of their child.

People preaching about how homosexuality needs to be accepted.

A scene in a supermarket. "Don't tell me how to raise my kids!"

Scenes in which the child is mistreated by his father.
A scene in which the 10-year-old is spanked by his father.
A scene in which the 10-year-old is raped by his father.

A scene where someone is watching To Catch A Predator with someone else.

The movie ends on a downbeat note.
Perhaps with the kid crying.

Kohut grew up in Vienna in the 1920s. By the time he was 10, his parents' relationship with each other was deteriorating, and young Heinz found himself to be quite lonely. But he ”survived the fragmentation of the family remarkably well, in no small part due to the lucky presence of a warmhearted tutor named Ernst Morawetz, who entered his life just as his mother left it” (p. 23). Heinz mother hired Morawetz, a university student probably in his 20s, to be Heinz's companion and provide him with intellectual stimulation—Heinz was age 11 at this time. Most afternoons after school Morawetz took Heinz to a museum, an art gallery, or the opera, or they simply read together and talked about interesting subjects. As Kohut later put it: ”I had this private tutor, who was a very important person in my life. He would take me to museums and swimming and concerts and we had endless intellectual conversations and played complicated intellectual games and played chess together. I was an only child. So it was in some ways psychologically life-saving for me. I was very fond of the fellow” (p. 24).
Heinz found in Morawetz companionship, connection, and deep empathy. He later described those years with his tutor as extremely happy ones, perhaps the happiest in his life. He idealized his tutor, who was a ”'spiritual leader,' able to share his 'almost religious' love for nature, as well as teach him about literature, art and music” (p. 24). The relationship became sexualized, at first mainly kissing and hugging, then naked closeness, then tender mutual fondling, and mutual oral sex. Strozier (2001) argued that Kohut put his relationship with Morawetz into the context of the ancient Greeks, about whom he began reading in depth. Kohut felt the sexualization was incidental and meant little to his own sexual identity—what was of over-riding importance was the emotional connection.
[...]
Strozier concluded: ”This is not to defend child abuse, which is abhorrent. But it may well be that our sense of exploitation of children has become too ideological and leads us to miss the subtlety of love and connection that can arise even in deeply unequal relationships” (p. 26)

Demonstrate that the 10-year-old's relationship is no different than his siser's.

Child forced to go to grandparents'?
Bad things?